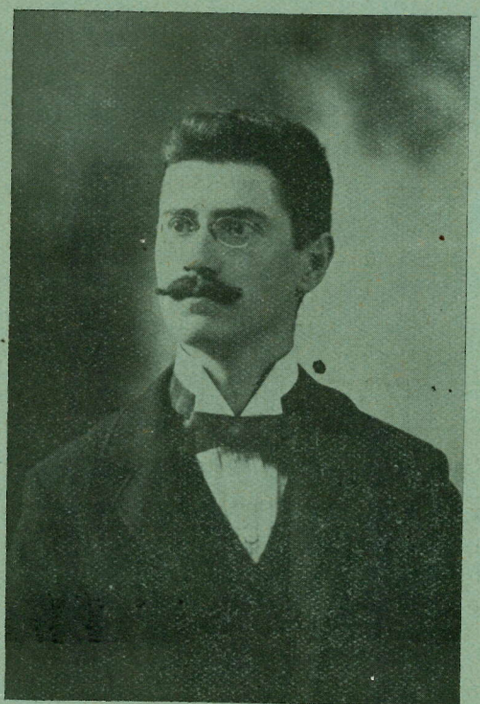
THE MUSICAL TEMPO

Feb. 1st, 1900 Vol. 5, No. 1

DEVOTED TO THE INTERESTS OF
THE MANDOLIN
GUITAR
AND BANJO



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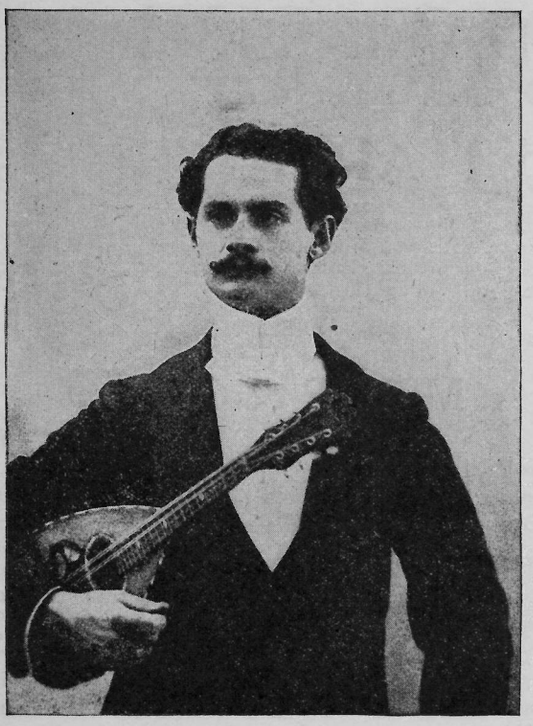

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THE MUSICAL TEMPO

VOLUME 5. Subscription Price, Fifty Cents a Year in advance NUMBER 1

PHILADELPHIA, PA., FEBRUARY 1st, 1900

MR. KURT P. HIRSEKORN.

Mr. Kurt P. Hirsekorn, whose portrait we present in this issue, is one of Brooklyn's popular teachers and composers. Mr. Hirsekorn was born in Buffalo, N. Y., 1873; but has lived in Brooklyn since he was two years old. Music to him is a natural gift, so that its study is a pleasure.

His first effort in composition was made about four years ago, when his sentimental song and chorus entitled, "Loves Own Pleasures" was published. This was followed by "Memories of Bye Gone Days," a pathetic and descriptive song and chorus which became a favorite at once and is still in demand. Since then Mr. Hirsekorn has written over two-hundred and fifty vocal and instrumental compositions, among those winning special favor were "My Girl Mollie," "Sweet Little Baby" and "Pride of Coontown" are his latest successes in characteristic cake-walk marches. The mandolin and guitar part of the last named appears in this issue of TEMPO, and will be appreciated by its readers. Mr. Hirsekorn has given instruction on the mandolin, guitar and banjo in Brooklyn for eight years, and has an unusually large following; he has also been a member of the well-known Amaranth Banjo and Guitar Club for two seasons.

TO MY BELOVFD FRIEND, THE MANDOLIN

BY HERMANOS ALZUVETA.

The following article is from a prominent mandolinist on the road to fame.

II.

Suddenly, like from a dream, I awoke, and there I beheld nature in its divine granduer. The sky was as clear as crystal, the stars, so brilliant and cheering, were twinkling with their silvery eyes, and in millions as they were, they looked like a mass of divine creatures, flirting with one another. The moon, with that ugly, charming smile upon her face, just seemed to have finished her toilet, and there, with not a width of a hair missing upon her, she was shining in her full supreme beauty. It was full moon.

A calm little stream, which was gracefully traveling through a small creek, was evidently being utilized by the moon as a mirror in which to see the reflection of her beauty, and I questioned and wondered to myself, is it possible that nature has left the imperfection of vanity, in its creation of the moon? for this was the only thing that I could account for, when I perceived the full face of the moon, smiling into that mirror, the stream. Nevertheless I could not accuse it of such a crime, as its rough and yet delicate outlines, its gentleness, and the tender looks convinced me of its innocence.

It was a glorious night. Nature had evidently exhausted all the resources for beautifying its masterpiece, except one; but it very soon realized that to perfect the work, it must also employ its musical powers, and there from the distance, I could hear that soft breeze, which so often on a summer evening fills us with delight. Faint as it was it would cause the leaves on the trees to rustle and produce sounds of some beautiful serenade, which nature evidently composed for their special occasion. Those melodies were sweet and tender enough to lull a child to sleep, and cheer the saddest heart. It was evident that nature had a surprise or an important event for me about to occur.

I will confess that the grand display of nature before me, and those soothing melodies which she sent forth to me that night, intoxicated me to that extent, that I lay unconscious on my divan; and the whole world, seemed to me like a dream.

III.

I was dreaming, and I well remember, how through the mist of this dream, I for the first time, heard your sweet and charming voice. I heard it from the distance and as you approached nearer to me, I realized that it was not a human voice; for to me it sounded heavenly. Oh! those tender sounds that you sent forth that night, how deeply they impressed me. It but feebly expresses my thoughts, when I say, that you charmed me in a manner, as no other human being ever could. I instantly fell in love with you, it was love at first sight, such as is universally condemed, but I was contented, as I was confident that my judgment of you, would not deceive me. But my dreams soon vanished for your voice gradually diminished until I could hear you no more; you passed away, without knowing that you had just charmed a mortal being; without knowing that you had left me idolizing and cherishing those sounds, which have penetrated my soul.

Days and weeks have passed since this, and in vain I sought for you.

(To be Continued.)

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Written for the "MUSICAL TEMPO."

PARENT AND PUPIL.

J. W. McLOUTH.

Unjust blame is exceedingly hard to bear; yet how much of it falls upon the innocent shoulders of the music teacher. If he is earnest and aims to advance his pupils by correcting their faults and inciting them to greater activity, he is called a scold, and will for this reason be soon discharged. If, on the other hand, he is indulgent and says but little, if he lets the pupil go at her own speed, he is denounced as being unfit for his work. In the meantime the fault lies with the parents, who do not sustain the teacher, who listen to the unjust complaints of pupils and allow them to have their way, when in reality they should be made to obey.

Parents often have an idea that any instruction book will do for their children to begin with. Perhaps they already have a book in the house, which was used by the child's mother or grandmother, or it may be some cheap, worthless book which was "thrown in" when they purchased the instrument. They ask the teacher if this book will do, as they do not wish to go to the *expense* of getting a new one. What would these people think if their children should be given books to study at school which were used fifty years ago? The musical instruction book of the present day is as much different from that which was used twenty-five years ago as the geography of our country at the present day is different from that twenty-five years ago.

We now have instruction books and studies written and revised by some of the best educated musicians of the present day; men who have had years of experience as teachers, who have put their best thought in these works, which are so great a help to the young teacher and student of to-day. Every conscientious teacher is anxious to keep up with the times, and every parent who wishes their children to advance will employ a conscientious teacher, and trust to his or her judgment in the selection of instruction books or studies. Parents should select a teacher for their children with the same care you would exercise in the selection of a physician to look after the health and happiness of your family.

In many of the large cities there are many unsuccessful, unemployed dabblers in music and music teaching. Where do they come from? This is a question of such vital importance that the *success* or *failure* of your son or daughter may depend upon your intelligent investigation and decision. You cannot afford to select a teacher because they are *cheap*. Educated at half price, the student becomes half educated. *A man half educated is even less than half a man.* What would you be willing to pay half a man to teach *you?* There is a wide difference in the experience and ability of teachers, in character, quality, reliability, etc. In making your choice *investigate critically*, *compare honestly*, *reflect carefully*, and *decide intelligently*.

People who are always looking for something "cheap," remind me of the story of a man who called at the ticket window in a railroad office and asked for a ticket to Springfield. "Which Springfield do you want," asked the agent, "Springfield, Ohio, Springfield, Ill., or Springfield, Mass. "Which is the cheapest," asked the traveler. "Spingfield, Ill.," said the agent. "All right," said the traveler, "give me a ticket to Springfield, Ill.; I don't care to which place I go, if it is cheap." In much the same way some people make a choice. They seem to think that teachers systems, and instruction books are all alike, that any teacher is capable of training young students; that *any system* will do if it is *old*, and any teacher, if they are *cheap*.

Many students of music spend time and money enough to have become good performers, but they utterly fail because of imperfect work while practicing. One of the most common causes of failure is the want of a careful self-criticism. Pupils often seem to do a sufficient amount of careful thinking, but they fail in bringing their execution up to their mental ideal; fail because they do not criticise their own playing. Such pupils have their minds too fully occupied with reading, and the technic of what they are playing. They give themselves no opportunity to listen carefully, and consequently do not know whether their performance was as the composer intended or not, for they know not how they have been performing. The study of music has been so long regarded as the means of acquiring an accomplishment merely, that many persons do not realize its importance to mental development, and it does not take the place which its value justifies in training young children. What we want in this country is refined, well educated, sensitive boys, who love something better than the coarse, half Indian amusements of rough, harum-scarum youngsters. If you have a taste for music, cultivate that; if for poetry, that; painting, that; but do something which will develop that intellectual and emotional side of your nature, which unseals one of the most inexhaustible fountains of delight; which refines the character, and which, though not religion, is its most powerful help; If your boy friends drag you away from your practice hours, cut their acquaintance. Certainly your musical practice is better for you than base ball, though that is well enough in its way, and chopping wood for your mother's stove is also better, for it gives at once exercise and a useful harvest. The same may be said of digging in the garden, or doing almost anything else that has the distasteful quality of being of some value. Above all things, about your practice, though you may allow yourself an occasional vacation, *be systematic*.

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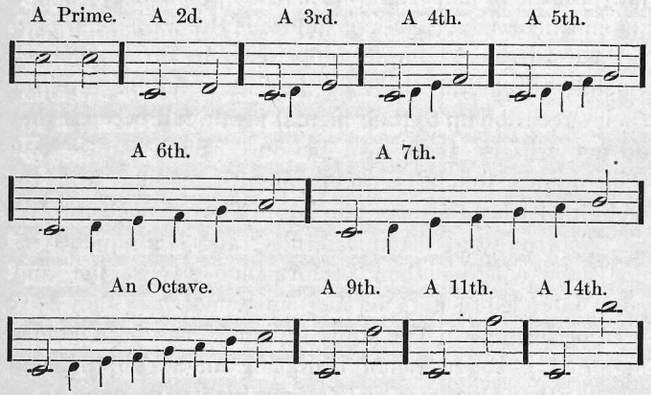
THE FIRST PRINCIPLES OF HARMONY AS APPLIED TO MELODY.

By R. M. TYRRELL.

CHAPTER I.

ON INTERVALS AND THE COMPOSITION OF THE SCALE.

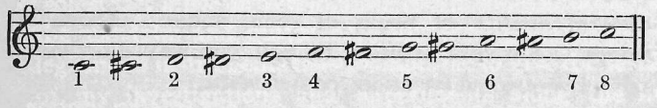
The very first requisite in the study of Harmony is a thorough knowledge of the construction of the plain Major scale and its intervals. An Interval is the difference in pitch between any two tones. Thus between C and F would be a fourth, because there are four tones included between the two tones C D E F. Intervals are called primes, seconds, thirds, fourths, fifths, sixths, sevenths and Octaves, or 8ths, which is a repetition of the same note.

The following table presents all the plain Intervals:

The word degree is used to represent the various steps of the scale. Thus in the scale of C, that note is called the first degree, D the second and so on. In the scale of G, that note is the first degree. In the scale of D, that note is the first degree. And so with each scale.

The word "step" and "half-step" are used by some writers on harmony, instead of the word "tone" and "half tone" when speaking of the distance between one tone and another, from C to C sharp would be called a half-step, or half tone, from C to D a step, or tone.

The Major scale is composed of five whole tones and two half-tones. The position of those tones and half tones is fixed by rule; and in obedience to this rule is the cause of sharps and flats being used in the signature of the various keys.

The following diagram shows all the half tones of a chromatic scale beginning with C:



If we select all the notes from this scale, which are not altered by a sharp, and divide the eighth notes which we find into two sections there will be a half tone between three and four of each section, or tetrachord as it is called.

Scale of C.

Those two tetrachords compose the scale of C Major, which as a scale contains a half-tone between its third and fourth, and also between its seventh and eighth degrees. The same position of the half tones constitute the rule for every Major scale.

(To be Continued.)

AMONG THE PLAYERS.

We regret to learn that Mr. Charles E. Conklin of Roslyn, N. Y. is obliged to discontinue his classes owing to ill health.

* * *

Mr. and Mrs. Maurice Jacobi who have charge of the zither, mandolin, banjo and guitar department of the Pennsylvania Conservatory of Music, gave a successful recital December 6th at the Conservatory Hall.

* * *

Frederick J. Bacon is enjoying an unusual demand for his services in concert. His class this season is larger than ever. The Trinity College, High School and The Bacon Sextette are also in his care.

* * *

Sig. Pettine has been playing a number of dates in the New England States. He goes West in February.

* * *

C. J. Levin, we understand will play Boston in April, also a number of cities in Massachussetts and Connecticut the same month.

CONCERTS.

The Troop Institute Mandolin and Guitar Club, of Los Angeles, Cal., gave a most successful concert at Whittier, November 24. Sada, the wonderful girl violinist, who was recently with Sousa's Band, was the soloist.

* * *

The ever popular Boston Ideals gave their fifteenth annual concert Jan. 8. Every number on the programme was new and shows careful selection. Under Mr. Lansing's direction it surely would please the audience. Lansing's Boston Mandolin Orchestra was a new feature.

* * *

Valentine Abt will play in Dallas, Texas, February 23.

PERSONALS.

Mr. E. Pritchard, who recently removed to Elizabeth, will return to New York City in the Spring.

* * *

Mr. Roy B. Simpson, for many years engaged in teaching mandolin and guitar in Texas, is now in the field as a manufac- of mandolins. We wish you success Mr. S.

* * *

The Euterpe Club of Boston are preparing for their tenth annual concert. The concerts given by this club are looked forward to with much pleasure.

The Musical Tempo

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EDITOR - - - - - **ALVIN BUDSEIGN**

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THE MUSICAL TEMPO is devoted exclusively to Music, and particularly the Mandolin, Guitar and Banjo. We invite correspondence on all matters of interest pertaining to the above. We do not, however, hold ourselves responsible for the opinions of correspondents.

The TEMPO is about to increase its usefulness and popularity by including an additional department, and endeavors to grant a great number of players and music admirers an opportunity to express their views. The class of players we have in view are Zither players, and at the present time we have no Journal that represents their interests, we extend to them the welcome hand, and offer them our friendship and support.

Our object shall be to interest our readers on all points pertaining to the Zither. Beginners will find the TEMPO a valuable aid, while all players, professional as well as amateures, shall have sufficient matter for entertainment as well as instruction.

We shall be pleased to hear from our readers, and will cheerfully publish any interesting contribution with which they may favor us.

Concert programmes, club items, etc., will receive special attention.

We will also present our subscribers with musical supplements for the Zither. In fact, we will do all in our power to make you feel perfectly at home.

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MECHANICAL MUSIC.

The automobile piano is the very latest invention. It is no mere experiment, but a grinding fact. It grinds out rag-time tunes by the hour, and not even a capias can stop the thing. It is no longer necessary to have a girl at the keys. The music box across the street can now go on forever if it has one of these mechanical attachments. They are like alarm clocks. They keep up their din until somebody gets up and kicks them into the back yard. Only it is pretty hard to lift a lot of carved rosewood on the point of a boot.

The automobile piano is said to be a terror to people living in the flat district of New York. Families owning them have been known to go away after forgetting to turn the thing off, and the instrument has ground out the same melody over and over again until even the janitor was driven to despair and borrowed an axe. It is more than likely that some special legislation will have to be enacted in this mechanical rag-timer. The old-fashioned piano, with the girl attachment, was bad enough, and has caused no end of litigation, but it is as nothing compared with the new affair.

The name of the inventor has been kept secret. He probably feels like a fugitive from justice as he wanders along the street and hears this thing of his creation banging away at all the old tunes of the last five years. It is not called the automobile piano, but that is what it ought to be called. Just as the automobile is a horseless carriage, so this is a playerless piano.—*Pittsburg* (Pa.) *News*.

PERSONALS.

The Mercersburg College Club, under the leadership of Frank S. Morrow will play a number of engagements Easter week; among the cities included in their route are Harrisburg, Williamsport, Allentown, Scranton, Pa., and Elmira, N. Y.

* * *

The Enterprise Club of Boston, assisted by the Boston Ideals, and the Imperial Club gave a successful concert in Boston. The Enterprise Club will play at the Hanover Hotel, February 28th to March 2nd.

* * *

R. Hempfee and daughter of Atlantic City, were in Philadelphia recently. Mr. Hempfee is a successful teacher, and has a large class. His daughter is an accomplished mandolinist, and scored a hit with her solos in Philadelphia.

* * *

It will pay you to look over our advertising section. Almost anything you are looking for will be found therein.

Written for the "MUSICAL TEMPO."

AMATEUR MUSICIANS.

BY DANIEL NOLAN.

Why is it we have so many inferior musicians and teachers among us? This question is very easily explained. We have a certain class of amateurs, who, after taking a few lessons on some musical instrument, imagine they know it all. It is therefore foolish to argue with them or point out their faults, as they have no knowledge of music at all. The best way is to leave them alone, and in time, when they come in contact with good musicians, they will feel humiliated at their inability to play music as it should be played; they will then awaken from their dream that if anything is to be gained in the musical profession it is by the hardest kind of work.

The ordinary people who constitute our population are not educated to the higher class of music, and consequently engage musicians and teachers who have no reputation outside of playing a few popular airs and imposing themselves on the generosity of the public. Parents are also to blame for not inquiring about the standing of a teacher before entrusting the care of their children to study the *art of music.*

What a grand thing it is to be called a "Teacher of Music," a professor of an art, a shining light of society, who guides us to the beautiful in life! The harmony of music! Is not such a person a credit to a community in which he lives, and who charms us as it were with his delightful music?

I will therefore say to students and amateurs, do not shirk your studies; begin at the bottom of the ladder and strive hard to gain the top by perseverance; place yourself under the very best of teachers, and by all means read the musical journals; this in itself will be a great help to you. Complete your knowledge by going *thoroughly* through your studies— *no halfway about it;* and then when you branch out for yourself you will have the satisfaction of knowing something about music, the most important of which is always to teach; as the poet says,

"The heights by great men reached and kept
Were not attained by sudden flight,
But they, while their companions slept,
Were toiling upward through the night."

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TONE COLORING.

BY ROY B. SIMPSON.

It is a sense of duty and an enthusiastic desire to see the mandolin and guitar more universally recognized as legitimate instruments that prompts me to give the results of my investigations and experiments along the line suggested by my subject. There has never been, to my certain knowledge, anything written that would lead to the broad field of tonal effects I have in view. This work will be criticised by some—perhaps severely. This criticism will please me very much as it will be taken as evidence that the critic is himself in the field of investigation and only waiting to be convinced of the possibilities of my claims. All criticisms, especially the adverse, will be made in the beginning, for, as the article progresses the plausibility of my suggestions will be more clearly seen. It is my intention to make this little work a valuable one to both club leaders and arrangers of music for the mandolin and guitar orchestra.

The average mandolin club or orchestra, with a possible exception here and there, play their selections in the same tone from beginning to end—a tone that may be compared to the voice of a speaker reading in a monotone without variation of inflection. I do not wish to be understood as saying that the average club plays without shading or expression; far from it. Expression and phrasing have been carefully studied, while other important points have been overlooked. The idea I wish to convey is that an orchestra of ten pieces will begin a march, waltz or overture; the mandolinists will play the same position of the plectrum throughout and though the passage be *pp.* or *ff.* the tonal effect is the same. With the increasing number of artists a higher grade of orchestral music will become more and more in demand, and it is to this end I am directing my efforts.

THE FIRST REQUISITE.

The first and one of the most necessary requisites is a perfect *staccato* tone. There are but few guitarists who understand how much this means. In accompaniments the basses are, we will say, marked *staccato,* but are allowed to sound until the next bass is struck. The bass notes on a guitar as they are usually played have much the same effect of the bass tones on a piano when the loud pedal is used—the tones in many instances sounding together—for instance, if the guitarist is playing the accompaniment to a march in two-quarter time in the key of D major, the D and A strings open are sounding together though they are played separately. The following examples will better illustrate my meaning:

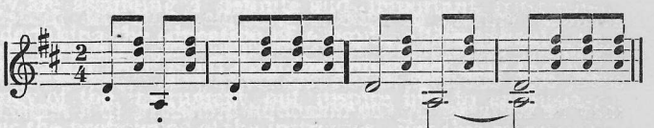



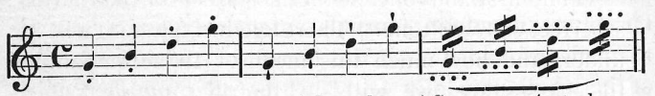
Fig. 1. Bass notes Staccato.

Fig. 2. The chords shown in Fig. 1. allowing full vibration of the basses.

In staccato playing the open basses must be stopped with the wrist of the right hand as soon as the string is played. On the fingered basses the vibration may be immediately stopped by releasing the pressure of the finger upon the fingerboard; do not lift the finger entirely from the string, simply release the pressure after the string is struck. This same principle may be applied to

full chords. A great many mandolinists imagine that to cease the tremolo produces the staccato. Such is not the case. The only method by which a perfect staccato may be produced on the mandolin is to strike the note with the plectrum and lessen the pressure of the left haud on the fingerboard, or, as I have often illustrated it in my club, "put your forefinger on B, press hard, strike it with your pick, and slack up a little, but don't take your forefinger off the string." Staccato means "in a sharp and pointed manner," and must be played accordingly. Some of the works of Gillet and Delibes require the harmony instruments to play staccato throughout the entire piece. A whole book might be written on staccato and legato playing.

The Tremolo.

A few remarks on the tremolo at this time will be appreciated, though this will be elaborated on in a future article on "Club Coaching." There is a great tendency in clubs to overlook the speed of the pick of the different players. A large majority of really fine clubs are very careless on this point; one player will tremolo at a speed of 32nds to each beat, another a speed of 16ths and another 8ths. It should be the aim of every leader to drill his men to such a state of perfection that every stroke of the plectrum will be simultaneous. Three distinct styles of playing may be illustrated thus:

Staccato.	one pick stroke to each note.	Sostenuto, 4 strokes or more to each note according to the ability of the player.

These remarks on the tremolo and staccato are suggestions, which, if persistently practiced, materially improve the ensemble work of any club.

During the past ten years of my experience as a director of mandolin clubs I have experimented with and studied all classes of music with a view of securing the greatest variety of effects possible. In the modern orchestra score, little solos for the oboe, clarionet, bassoon, etc., are cued in the first violin part. These effects may be imitated by the mandolin orchestra to a remarkable degree.

The mandolin may be used to imitate the oboe, the flute, the clarionet, the horn, and the violin; the guitar to imitate the bassoon, bass, cello and harp. The banjo, in bugle calls, can be made to imitate the cornet. These imitations cannot, understand, equal the instruments they are supposed to represent, but used in their proper places have a pleasing effect and tend to vary the monotony of a long program.

We must now prepare a diagram of the mandolin and guitar and show where these various tones are found and how used, and adopt a system of abbreviations or marks to indicate when they must be used.

(To be Continued.)

FARLAND IN THE WEST.

Farland is getting the finest kind of notices this season, better than ever, if such a thing is possible.

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Norfolk, Va.	January 16
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Huntsville, Ala.	" 20
Aberdeen, Miss.	" 25
West Point, Miss.	" 26
Starkville, Miss.	" 27
Macon, Miss.	" 29
Jackson, Miss.	" 31
Natchez, Miss.	February 1
Port Gibson, Miss.	" 2
Yazoo City, Miss.	" 5
McComb City, Miss.	" 8
New Orleans, La.	" 9, 10
Canton, Miss.	" 12
Lexington, Miss.	" 13
Durant, Miss.	" 14
Winona, Miss.	" 15
Water Valley, Miss.	" 16
Oxford, Miss.	" 17
Holly Springs	" 19
Camden, Ark.	" 21
El Dorado, Ark.	" 22
Junction City, Ark.	" 23
Prescott City, Ark.	" 24
Whiteright, Tex.	" 27
El Paso, Tex.	March 5
Pheonix, Ariz.	" 7
Ontario, Cal.	" 9
Los Angeles, Cal.	" 12
Pasadena, Cal.	" 13
Santa Ana, Cal.	" 14
Santa Barbara, Cal.	" 17 or 19
Hanford, Cal.	" 19 or 21
Fresno, Cal.	" 20 or 22
San Francisco, Cal.	" 23

February 28, March 1, 2 and 3, available for points between Dallas and San Antonio and El Paso, Tex.

March 15, 16 and 17, available for Southern California.

March 21, 22 and 24, available for vicinity of San Francisco.

March 26 to 31, available for points between San Francisco and Denver, via Portland. Kansas towns have secured several dates early in April, and Omaha will be played not later than April 10.

Mr. Farland must be in New England the first week in May, therefore he can play only a limited number of dates between Omaha and New York. Parties who can use any of the open dates named above should telegraph him per route.

THE ADVANCE OF THE MANDOLIN.

By Samuel Siegel.

A very marked advance can be noticed in the grade of music played now on the mandolin to what was played ten or twelve years ago. Any one who attempted to play a standard overture a few years back was thought marvellous, and very few tried to do so. At the present time in the United States there are hundreds of individual players who can competently play music of that grade, and some half-dozen soloists possess repertoires equal in difficulty to those of the foremost violin virtuosi.

The majority of leading mandolinists of to-day began as violinists. I believe I am the only one who has never played the violin. To this I attribute the factthat I understand the right hand far better than some great players. They think that because the left hand is of such paramount importance on the violin, a sufficiency of dogged practice with the plectrum will make them expert mandolinists. Knowledge of the capabilities of the left hand enables them to do something, but the plectrum is far more difficult to manipulate than the bow of the violinist. Certainly it is possible for anyone, by a great deal of practice, to gain sufficient technique, but no amount of mere practice will attone for lack of study of tone qualities.

Too many players fail to appteciate the necessity of the study of tone qualities. Most players aim at technique and endeavor to acquire speed with a respectable modicum of tone. They devote far too much attention to the left hand, forgetting that the right hand should have primary attention. I always devote the first moments of my daily practice to the right hand on the open strings. I devote two to five hours daily, according to circumstances, to my practice, and though my remarks may lead readers to believe that I am disparaging the value of the left hand, I am doing nothing so absurd, whilst in my "Valse de Concert" I play the scale passages as rapidly as it is possible to manipulate the plectrum.

One of the things a mandolinist is always trying to find is a good guitar accompanist. So far as I can learn, there are only a few really great guitar accompanists. Among the majority the tone is too light. They are all right for a pianissimo, but not for the heavy work of supporting a double forte on the mandolin. Foden, of St. Louis, Wain Wadhams, of Chicago, Schaeffer, Bain and Fiset, are the greatest American guitarists, but I have not myself heard the last two. There may, of course, be others of their rank, but if so, their merits have not been conclusively borne to my ears.

At the present day a mandolinist is brought to prowess by a thoroughly preparatory course. Ten years ago each player was more or less thrown on his own resources. To-day he has the benefit of instruction and of the experience of his predecessors. I am often asked how long it takes to attain ability. By rigid and severe practice, a player possessing patience, perseverance, and aptitude ought to be brilliant after three years of entire devotion to his mandolin. The instrument is not less difficult than the violin, 'cello, or other instruments of the same acknowledged rank. In all cases, ill faults have to be corrected. To unlearn is as hard as to learn—or harder. I speak from experience, and my own experience is to beseech all players to warily avoid falling into careless methods of playing.

A few years ago, mandolinists were satisfied to confine their efforts to the first two or three positions. To-day the regular fingerboard is not sufficient. Many manufacturers turn out special mandolins with extended fingerboards, whilst all the leading players have the addition to the fingerboard, thus permitting them to play all violin music and to make use of the new editions of high-grade mandolin compositions.

There is also a marked contrast between the species of composition published for the mandolin to-day and at earlier periods. Not only have several players special editions of solos which can bear comparison with the rich repertoire of the violin, but all the large publishing houses in the States issue complete mandolin orchestrations, which has caused the formation of a large number of orchestras.

The public are learning to judge the quality of instruments and the capabilities of players, whilst teachers are in possession of more thorough methods of instruction. Of course, mandolin journals extensively assist, and by their means students get the benefit of the new thoughts of the whole mandolin world, whilst all prominent musical colleges in the States have teachers of the exquisite instrument. America now fairly leads with the mandolin, having taken the position formerly occupied by Italy. In England, though there are many mandolinists, the amatuers lack cohesion and enthusiasm. They need to be worked up, and in this respect the mandolin is in England far behind the banjo.

I think teachers too often, all the world over, take their responsibilities too lightly. They should realize they are assuming a definite and important trust when undertaking the education of a pupil. They should impress upon that pupil from the outset not only the brilliancy of the instrument, but inspire him to enthusiasm over the proficiency of the instructor. For this reason, the earlier lessons *only* should be largely demonstrations. It is impossible to get the full confidence and trust of the pupil until he has been roused to admiring delight and longs to be able to emulate what he hears his teacher play.

Thenceforth, his confidence will be won; he will accept the behests of the instructor as law, and follow them implicitly. Without that, no sound foundation and absolute certainty of the rudiments of playing can be acquired. —*Banjo World.*

ARMSTRONG CONCERT.

The Armstrong Concert given in Philadelphia, Nov. 27, 1899, is a thing of the past. We regret that we could not give an account of it in the last issue of the TEMPO, but in order to do so we would have been obliged to delay our publication one week.

The concert was a big success. Banjo, mandolin and guitar players looked forward to the event with much pleasure. It was a great undertaking for one man, yet in spite of the fact that *everything* was in the hands of Thos. J. Armstrong, there was not a flaw in the management. Last May immediately after the Armstrong Concert, given in April, Mr. Armstrong began to arrange for his November concert.

His first novel instruction in the affair was a forty-six page programme, costing hundreds of dollars to print. This had hardly been completed when the rehearsing of the teachers' club began. Rehearsals were held once a week for two months previous to the big event.

A week before the concert, letters came from as far West as Illinois and as far East as Boston, engaging seats for the concert. Two or three days before the concert Mr. Armstrong was beseiged with visiting teachers and players from far and near. Among the visitors who took part in the concert were Frank S. Morrow, from Harrisburg; M. A. Bickford, Greenfield, Mass.; O. T. Bitting, South Bethleham; Loyd Wolfe, St. Louis; Fred Stuber, South Bethleham.

A most fashionable and critical audience responded to Mr. Armstrong's efforts.

Farland was the first number on the programme, playing an a, b, c, in one sitting. He opened with a seemingly faultless arrangement of Kela Bela's Lustpiel Overture, yet it seemed with the faultless arrangement and rendition that something was wanting, perhaps the piano accompaniment. His next number, a recent arrangement of the "Alice Where Art Thou." In this selection particularly, Farland demonstrated his ability as an arranger, it was plainly visible that he was still a student of the banjo, and is not content with what he has already accomplished. His rendition seemed that he was still unearthing hidden effects. The various forms of treating the melody was a surprise to all. His last number in this sitting was De Beriot's second concerts. This may have been written for the violin, but in Farland's hands, it proved especially adapted to the banjo. Although unusually long the audience followed closely every movement, and liberally applauded the unusual display of technic.

C. J. Levin, of Baltimore, was the next artist to appear. This was Mr. Levin's first appearance in Philadelphia, and it was the general verdict that such mandolin playing has never been heard in the Quaker City. It is hardly possible to credit the tone this artist produces from the mandolin. He demonstrated one thing in particular, that the tremolo is treated too lightly by most mandolinists. The Austria Hymn was his first number, and in this every conceivable effect on the mandolin was introduced. At the closing of this selection the Allegro to Paganini's Merville was given unaccompanied. His renditions were greeted with vigorous applause. As an encore he gave "Faust Fantasie" with piano accompaniment. The audience was so pleased with the number that in the midst of the selection they burst into applause. An idea of Mr. Levin's technic can be gleaned from the following incident. The piano accompanist only had a short rehearsal with Mr. Levin. In advance of the finale to the "Faust Fantasie" the piano has an introduction taken alone. Being a trifle nervous the pianist took the Tempo twice as fast as it should be played. There was only one of two things for Mr. Levin to do. Stop the pianist, and mar his performance, or attempt the finale in the Tempo already taken by the pianist. He accepted the latter, and to the astonishment of all present, finished the finale without a break. The audience begged for more, and another one of Paginini's compositions was given, unaccompanied. Mr. Levin made a lasting impression upon the audience. We hope you will come again and often, Mr. L.

Miss Minerva Batten, in whistling solos, and Stuber and Bitting's act was much appreciated.

The Hastings Banjo Club, composed of thirty young society ladies of Philadelphia, was a valuable addition to the programme.

Just as Farland was about to step on the stage for his last sitting, an unfortunate accident occurred. One of the members of the Hastings Banjo Club in walking through the waiting-room, caught her dress in one of the brackets of Farland's banjo, and in falling the harp attachment was broken. The audience was kept waiting but a few minutes, all was well. They were well repaid with excellent renditions of Spanish Dances No. 1 and 3 (*Moszkowski*) choral Nocturne (*Chopin*), Spinning Song (*Popper*) Variations, Old Folks at Home (arr *Bertholdt*) and Preludio from 6th Violin Sonata (*Bach*).

The last number on the programme was "The Little Rascal" by (*Heller*), and "Caliph of Bagdad," overture Boilldieu, played by the Philadelphia Banjo Club, composed of twenty-five teachers of this city, with the baton in the hands of Thos. J. Armstrong, this number proved that he had spent much time in drilling the club to such a state of perfection. Mr. Armstrong is to be congratulated on giving the Quaker City such an elegant and well managed recital.

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